

Naqareh

The ***naqareh***, ***naqqāra***, ***nagara*** or ***nagada*** is a Middle Eastern drum with a rounded back and a hide head, usually played in pairs. It is thus a membranophone of the kettle drum variety.

The term *naqqāra* (نقاره), also نقارات *naqqarat*, *naqqarah*, *naqqāre*, *nakkare*, *nagora* comes from the Arabic verb *naqr-* that means "to strike, beat".

The instrument was also adopted in Europe following the Crusades, and known as the **naccaire** or **naker**.

Construction

The rounded section of a naqqara is made of baked clay, while the flat side consists of treated skin fastened around the rim with string which is tightened over the back of the bow

Playing

This percussion instrument is often played in pairs, where one *naqqara* will produce low pitch beats called *nar* and the other for the high pitch beats. The instruments are beaten with short wooden sticks bent outward at the upper ends called *damka*.

Varieties

Iraq and the other Arab countries

Naqqārāt is the name of kettledrums in Arabic countries. Naqqārāt, hemispherical with the skin stretched over the top, come in pairs. Naqqarat is one of the percussion instruments used in Maqam al-Iraqi chalghi ensembles. Under the late Abbasids and the Fatimid Caliphate, kettledrums were beaten before the five daily prayers; small ones form part of present-day orchestral ensembles.

Iran

Naqqāre can be found in different sizes in different regions of Iran:

- Naqqāre-ye Shomal* "northern naqqāre": played in northern Iran. Its native name in Mazandaran Province is *desarkutan*. *Desarkutan* is in fact a pair of small drums whose bodies are made of clay. Their structure is like that of a bowl. One is larger than the other; the larger is called *bam* and the smaller one is called *zil*. which respectively mean "bass" and "treble". The diameter of the *bam* is about 22 cm and the diameter of the *zil* is about 16 cm. Two drums are covered by cowhide, though in the past boarhide was used. The skin is tightened on the drums by bands made of cow tendon.

Naqqāra



Iraqi Naqqarat

Other names	<i>Naqqārat</i> , <i>naqqare</i> , <i>nakkare</i> , <i>nagora</i> , نقاره
Classification	<ul style="list-style-type: none"><u>Percussion instrument</u>
More articles or information	<ul style="list-style-type: none"><u>Kus</u> <u>Timpani</u>

- *Desarkutan*: played with two wooden drumsticks. The length of the drumsticks is 25-27 cm. The thicker drumstick is used to play on the larger drum. The diameter of the drumsticks is 1-1.5 cm. *Serna*, the Mazandarani oboe, (Dari Persian *sorna*) is accompanied by one or two sets of *desarkutan*. These instruments are played in festive ceremonies such as wedding ceremonies, sport ceremonies and so on. *Desarkutan* is not used as a solo instrument.
- *Fars naqqâre*: played in the Fars province of Iran is a little larger than ordinary *naqqâre*.
- *Sanandaji naqqâre*: played in the Sanandaj city of Kurdistan province of Iran is a little larger than ordinary *naqqâre*.
- *Naqqârekhân*: *Khâne* literally means "house, home, room, place" and in Iran, there were different kinds of *naqqârekhâne* and there were places for announcing important news by playing on the kettledrums such as rising and setting of the sun, victory, mourning, birth of a male baby etc. These were also called *Kuskhâne* or, in Indian languages, *naubat-khâna*.

Indian subcontinent

Naqqara are also found in India, where the word is pronounced *nagara* or *nagada*. They are paired kettledrums traditionally used in the *naubat* "Nine Things", a traditional ensemble of nine instruments. *Nagara* are also played with sticks. Today, this instrument is usually used to accompany the *shehnai* or "Indian oboe", an indispensable component of any North Indian wedding.

It was also used during Guru Gobind Singh Ji's time as a war drum (first mentioned in the Battle of Banghani). This was to infuse pride into the Sikh armies while charging. It can be seen now usually at a Sikh martial art display (*Gatka* display) playing in the background.

Rebecca Stewart's unpublished thesis, *The Tabla in Perspective* (UCLA, 1974) has suggested *tabla* was most likely a hybrid resulting from experiments with existing drums such as *pakhawaj*, *dholak*, and *naqqara*.



Dugar-Tikar, from Nagara genre, are kettledrums which accompany *shehnai*, an Indian woodwind instrument. Rajasthan.

Azerbaijan

In Azerbaijan there is a kind of kettledrum that is called *ghosha-naqara*. *Ghosha* means "pair".^[1]

Turkey

In Turkey, this word is pronounced *nakkare* and refers to small kettledrums beaten with the hands or two sticks. *Kös*, or giant kettledrums played on horseback, are a separate instrument. These drums and the *davul* or *cylindrical drum* were used in Ottoman *mehter* music.

Uzbekistan

In Uzbekistan the kettledrum is called *naqara* or *nagora*. *Dulnaqara*: a large kettledrum that gives a low and loud sound (i.e. "tum"). *Reznaqara* is a small kettledrum that gives a high and loud



Ghosha Naqara with zurna and naqareh

sound (i.e. "tak"). *Koshnaqara* is a small-paired kettledrum, a pair of clay pots with goatskin tops.

Europe



German woodcut in the early 1500s.

Kettledrums were adopted in Europe during the 13th century Crusades, following contact with Saracen musicians who played the drums; The Arabic term *naqqara* became French *nacaires*, the Italian *naccheroni* and the English *nakers*. The instrument spread rapidly, reaching England in the 14th century. The instrument is very visible in European artwork and iconography of the period, before fading from view in the 17th century.^[2]

As the Grove Dictionary of Music describes them:

They were more or less hemispherical, 15-25cm in diameter, frequently with snares and usually played in pairs, suspended in front of the player. They were usually played with drumsticks, mainly for martial purposes but also in chamber music, dance and processional music and probably for accompanying songs.^[3]

Kettledrums in Europe today are called *tympani* or *timpani*, descended from the imported naqareh.^[4]

Georgia

Diplipito is a widespread percussion instrument all over Georgia. It comprises two small cone-shaped clay pots (jars) of the same height, but different width, which are covered with leather. One of the clay pots is smaller than the other. A cord ties the two jars together. The height of the jars is 200-250 mm, and their diameters are 90mm and 170mm. The *diplipito* is played with two small sticks called "goat legs." The instrument is used to provide rhythms for vocal music and dance music. It is often combined with instruments such as duduki, buzika panduri, and salamuri. The diplipito is generally played by males, and plays an important role in Georgian folk ensembles.



Diplipito

See also

- Nagara (drum)
- Dhol
- Diplipito
- Kudum

- [Tassa](#)

References

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2. James Blades (1992). *Percussion Instruments and Their History* (<https://books.google.com/books?id=a8V3Z6j2ExEC&pg=PA223>). Bold Strummer. pp. 223–. ISBN 978-0-933224-61-2.
3. Stanley Sadie; Alison Latham (1988). *The Grove Concise Dictionary of Music* (<https://books.google.com/books?id=HI4bAQAAMAAJ&pg=PA514>). Macmillan. pp. 514–. ISBN 978-0-333-43236-5.
4. Edmund Addison Bowles (2002). *The Timpani: A History in Pictures and Documents* (<https://books.google.com/books?id=sr4IAQAAMAAJ>). Pendragon Press. p. 15. ISBN 978-0-945193-85-2.

External links

- [History of Naqqara from ancient times until the 18th century; in German: Janissary instruments and Europe](https://web.archive.org/web/20070928221805/http://musicalconfrontations.com/MC5/wlc/mcb/cul/mim/mfl/mtm/foc/JNS/jns0000000002.htm) (<https://web.archive.org/web/20070928221805/http://musicalconfrontations.com/MC5/wlc/mcb/cul/mim/mfl/mtm/foc/JNS/jns0000000002.htm>)
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